ROM

Royal Ontario Museum

2000/2001 Annual Report

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Members of Sampradaya Dance Creations perform at the community celebration event for the opening of the Christopher Ondaatje South Asian Gallery.

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—2nd term expires June 30, 2003)

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1st term expires June 30, 2001)

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1st term expires June 30, 2002)

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1st term expires June 30, 2002)

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1st term expires June 30, 2002)

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1st term expires June 30, 2003)

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(President & CEO, ROM)

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Of course, the exhibit highlight over the past four years was *Egyptian Art in the Age of the Pyramids*. In fact, it was the most popular exhibit in the ROM's history. By the end of its 102-day run, 459,000 visitors had come through our doors, boosting attendance in the 1999/2000 fiscal year to over one million people.

This era at the ROM also witnessed one of the most significant gifts to a cultural institution ever made, a collection of 1,800 Chinese, Near Eastern and European antiquities, donated by Joey and Toby Tanenbaum. The museum also benefited from the establishment of the $45-million Louise Hawley Stone Charitable Trust, which has had a tremendous impact on the Museum's ability to acquire objects over the last few years.

The last four years have seen the opening of a number of new galleries. In addition to the Christopher Ondaatje South Asian Gallery, we have opened Dynamic Earth: Inco Gallery of Earth Sciences, the Discovery Gallery and the Hands-On Biodiversity Gallery, the Gallery of Korean Art, the Herman Herzog Levy Gallery for Asian Art and Textiles and the Asian Sculpture Gallery.

But perhaps our most important accomplishment has been the recruitment of William Thorsell as ROM President & CEO and Jack Cockwell as the new Chairman of the Board of Trustees. William has completed one year in his new post and has already established a renewed environment of team-building, trust, vision and pride of performance at the ROM. Under his leadership our Master Plan is evolving into an exciting reality. As Chairman, Jack Cockwell brings the skills of the CEO of one of Canada's major corporations. He has a reputation for getting the facts, making astute decisions and achieving objectives. He is the perfect person to lead us through the challenge of rebuilding the ROM, and I look forward to sharing in that experience, as I will remain on the Board over the next two years.

Finally, I would like to offer sincere thanks to all the Museum's management, staff and volunteers; my Vice-Chairs, Harriet Walker and Michael Levine; each of the Trustees; Frank Potter, the Chairman of the ROM Foundation, and the ROM Foundation's Board of Directors. Together we have accomplished much, and I appreciate the support I received from all of you through the trying times and through our successes.

Steve Lowden, Chairman of the Board of Trustees

Report of the President & CEO to the Board of Trustees

A year of new experiences leading to the first steps of a compelling future—these are the words I would use to describe the past 12 months at the Royal Ontario Museum.

New beginnings, first for myself, as I joined the Museum at the end of the last fiscal year. This has been an awe-inspiring and rich time as I have come to understand the challenges of the ROM and worked to carve out a path to the future. I have been amazed and delighted by my tours of the vaults and aim to share these experiences with the public to the greatest degree possible. I have developed an even greater respect for our researchers, curators, conservators, preparators, volunteers and the countless others who make the stories found in our exhibits come alive.

It has also been a new beginning as we publicly launched our vision for a transformed Museum. Our Renaissance ROM Master Plan to revitalize the Museum came to fruition during this past year, and given approval in principle by our Board, we proceeded toward its implementation. To begin this process, advertisements were placed in *The New York Times* and *The Globe and Mail* seeking expressions of interest from internationally renowned architects, as well as from exhibit developers and a construction management firm.

New exhibits such as *Legacy in Gold: Scythian Treasures from Ancient Ukraine*, *Just Uncrated: Masterpieces from the Tanenbaum Gift* and *Gift of the Gods: The Art of Wine and Revelry* brought new accolades and new audiences to the ROM. *Legacy in Gold* exceeded anticipated attendance thanks to the quality of the exhibit,

William Thorsell, President & CEO, in the "vaults" of the Canadian Collection.

additional context provided by ROM staff and the support of the Ukrainian community. Our speedy exhibition of the Tanenbaum Gift was a gesture of thanks for this exquisite collection and was very well received. As our fiscal year came to an end, *Gift of the Gods* came to life, the perfect summer show with its emphasis on revelry and enjoyment, highlighted by theatre performances in the exhibit, fine-wine tastings and a LCBO boutique.

ROM programs continued to reach new audiences and attract people of all ages to the Museum during 2000/2001. The success of our programming is best illustrated by the increasing popularity of ROM Friday Nights, a testament to the broad reach and appeal for which the ROM is becoming known, and plans are underway to enhance programming even further.

The Museum is committed to the "O" in the ROM: that is, Ontario communities from outside the Greater Toronto Area (GTA). Of the hundreds of thousands of people who visited the ROM last year, not all of them passed through our front doors. During 2000/2001, the Museum's Outreach Services sent travelling exhibits and school resource cases to more than 160 cities and towns throughout Ontario, which were enjoyed by over 420,000 people. Over a million virtual visitors came through our ROM Web site. Of the more than 150,000 school visitors who actually came to the Museum, the majority were from communities outside the GTA. Clearly, the influence and importance of the ROM are felt in virtually every region of Ontario. Our intent is to enhance this even further through our Master Plan.

There is also a new direction ahead for the Institute of Contemporary Culture (ICC). The ICC will be relaunched as an active program arm of the ROM in contemporary culture, complete with a major expansion of programming activities. The ICC is greatly indebted to ICC Board Chair Bernard Ostry, Board Members Anne-Marie Appelin and Ann Cameron and Exhibit Planner Elizabeth McLuhan for their leadership over the past several years.

We have taken significant steps to better communicate with and involve ROM staff in their Museum. Monthly Management Council meetings were launched last fall to share information with staff regularly and efficiently through their managers and supervisors. Additionally, Town Hall meetings are held quarterly so that each staff member has an opportunity to hear about the workings of the ROM first-hand. And as a part of the Master Planning process, small group meetings for staff have been initiated to keep them abreast of developments.

The end of the fiscal year marked the arrival of the new Chairman of the ROM Board of Trustees, Jack Cockwell. Jack has a formidable reputation as a businessman and is known as a true team player. I'd like to thank outgoing Chairman, Steve Lowden, for his dedication in guiding the ROM through the challenging times of the last four years. While Steve's shoes will not be easy to fill, Jack is certainly up to the task.

This past year has brought many new beginnings and renewed efforts in so many areas, but there is so much more that we can do. The potential is there and we look to the future with great anticipation.

William Thorsell, President & CEO

Message from the Chief Operating Officer

In the fall of 2000, the Board of Trustees confirmed the principal objectives for the ROM:

1. To produce nationally and internationally outstanding and innovative programs of agreed research and collections management.
2. To exceed visitor expectations for engagement and a meaningful experience.
3. To use the highest ethical standards in all aspects of Museum operations.
4. To produce surpluses to fund operations and aspirations.

In the fall of 2000, the Board of Trustees confirmed the principal objectives for the ROM. Clearly, the Museum has had another great year resulting in the further advancement of these objectives.

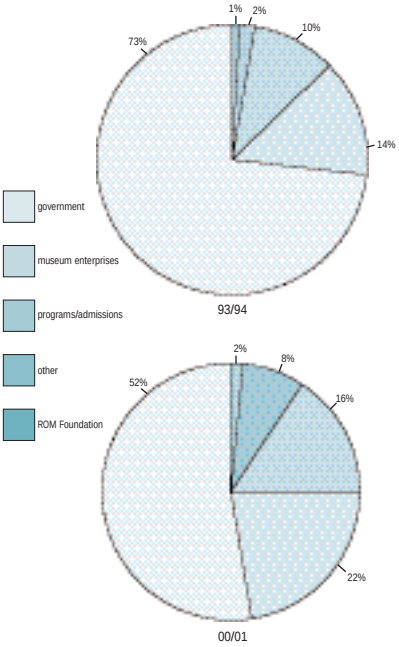
Our new research activities and many important acquisitions have enhanced our collections and our international reputation. Promoting our collections and research successes has been a focus for our New Media Resources department. The ROM enjoys a supportive relationship with the Discovery Channel, whose daily flagship science newsmagazine, *@discovery.ca*, has provided a weekly glimpse into the ROM's world of discovery. The ROM is also co-producing a six-part television series on antiques with Canadian Learning Television, and more television production and potential revenue are in the works.

Our Cultural Innovations (CI) group continued to provide consulting services to a variety of clients. Last year, CI provided information to the Glenbow Museum in Calgary regarding our Master Plan; to Turtle Bay Museums and Arboretum in California on strategic and operational planning; and to Parque das Nações Planetarium in Portugal and the Hellenic Cosmos in Greece on feasibility programs. CI also helped launch the first ROM Discovery Assets, five scientific models of the Burgess Shale fauna. And it organized the first ROM display at the American Museum Association's Annual Conference in St. Louis, testing 11 travelling exhibits.

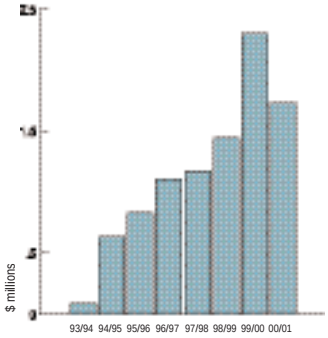
The ROM's Department of Museum Volunteers (DMV) continues to thrive as a vibrant arm of the ROM, with more than 600 volunteers. While the on-site Touring Section is the most visible group of the DMV, last year volunteers also conducted 73 ROMWalks for more than 2,400 people through historic sections of Toronto.

This year, the Ontario Volunteer Award honoured six of the ROM's volunteers. Recipients were Renee Bozowsky and Kyra McAfee, five years of service; Janine Gagné, 10 years of service; Marjory Holmes and Olga Holmes, 15 years of service; and Linda E. Sergiades, 20 years of service. This year's ceremonies were particularly special as 2001 is the International Year of the Volunteer. Together with Art Gallery of Ontario volunteers, the DMV is planning a major volunteer conference for Toronto in October 2003, with delegates from all over North America.

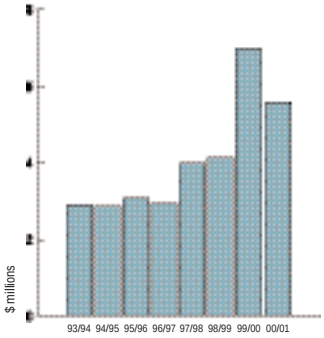
Fiscal year 2000/2001 was also successful for the Membership department. As of June 30, 2001, we had 25,000 memberships, representing 44,000 members. These memberships generated over $2 million of revenue, along with an additional $805,000 in Royal Patron Circle Revenue. However, members' generosity went beyond their membership dues; they also contributed $140,000 to establish an endowment for ROM research. The creation of a secure e-commerce membership site on the ROM's Web site proved to be a great success, with more than 90 new members gained since its launch in mid-April. We were also able to maintain a large number of members who had joined the ROM during *Egyptian Art in the Age of the Pyramids.*



trends in revenue as a percentage of total budget



growth in net profit from Museum enterprises



growth in admissions revenue

Additionally, a membership program targeted at senior members was introduced, and Curators' Corner, a lecture series featuring ROM curators, sold out. The children's membership program, Explorer's Club, grew to 1,200 participants, with 10 children reaching the impressive goal of visiting the ROM over 25 times.

This fiscal year also brought two new honours. Attractions Canada recognized the ROM as the leading museum in Ontario for 2000. In addition, *Canadian Event Perspective Magazine* named the ROM the best event venue in Canada, something everyone who has ever attended a function at the ROM can attest to.

Our exhibitions and public programs continue to provide an engaging and meaningful experience for our many visitors. ROM Friday Nights attracted a record number of visitors while building new relationships with other cultural groups in Toronto. *Legacy in Gold*, our major travelling exhibition, received 90 per cent visitor satisfaction ratings, exceeding even our own expectations for the show. Our strong marketing and commercial operations resulted in solid visitorship to our exhibitions as well as successful shop and restaurant activities. Museum operations continue to provide excellent customer service, a safe and healthy working and visiting environment, a sound collections management system and financially sound operating units. The annual business planning process ensures that all departments are fully aware of the Board-mandated objectives for the institution so that each unit's business plan is designed to advance those objectives.

Finally, the ROM produced a year-end surplus of $638,000, which will help to secure a solid footing in advance of the upcoming capital campaign. This strong position is made possible only with the support of our visitors, our program participants, our shop and restaurant patrons and our many donors.

Meg Beckel, Chief Operating Officer

The Tanenbaum Gift

It was something akin to a miracle. On April 21, 2001, the Royal Ontario Museum put on public display selections from one of the most significant gifts to a cultural institution in Canadian history, only five months after receiving the works.

Just Uncrated: Masterpieces from the Tanenbaum Gift was a remarkable new exhibit drawn from the 1,800 Chinese, Near Eastern and European antiquities donated to the ROM by noted Canadian collectors and philanthropists Joey and Toby Tanenbaum. Putting these treasures on display as quickly as possible, and allowing the public immediate access to them was the ROM's way of thanking the Tanenbaums for their extraordinary generosity.

The collection elicited enormous excitement when it arrived at the ROM. Prying open the crates, Museum staff gasped at the magnificence of the contents. Included were three beautiful money trees, five to six feet in height, with coins growing from their bronze branches; 500 arrowheads from the fourth and third centuries BC; a rare collection of three-foot tomb figures of horses, camels and humans from the Han and Tang Dynasties; a spectacular chime of 10 bronze bells; 300 finely modelled ceramics in exceptional condition; and a number of intricately decorated vessels.

One of the clear highlights of the collection was a fascinating group of 15 rare ceramic relief tiles (AD 550), depicting a variety of unusual mythological animals, such as a two-headed bird, a four-eyed horse and winged boars. Only 23 of these exquisite tiles are known to exist around the world. Three of them are in the Princeton University Museum, five are in private hands and the remainder now reside at the ROM. Scholars will need years to unlock their secret meaning and powerful stories.

Complementing these spectacular artifacts was a wonderful collection of rare photographs revealing life in the cities and villages of China during the late 19th century. The photographs provide an impressive, relatively modern counterbalance to the antiquities that constitute the bulk of the Tanenbaum Gift.

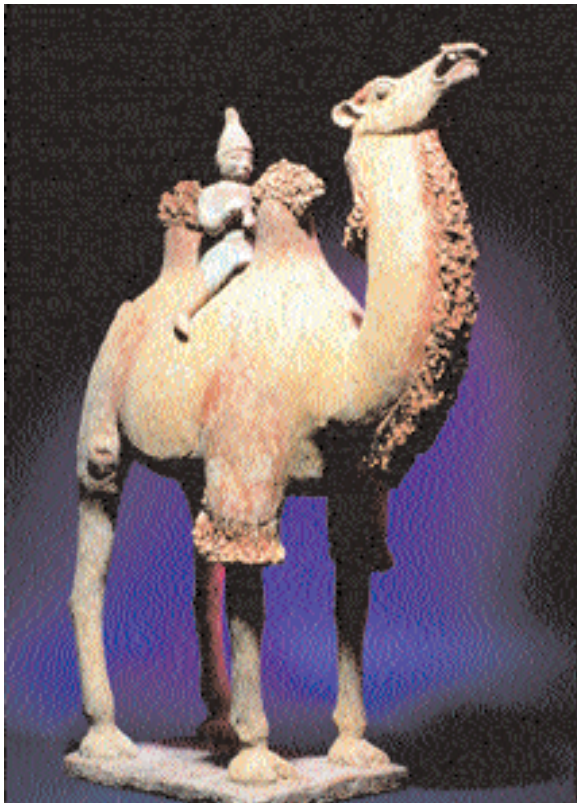
The idea of balance also carries over to the artifacts already represented at the ROM. The curators, collections staff and conservators who eagerly unpacked the crates could immediately discern that this gift would make an immense contribution to the Museum's already world-renowned Chinese collections. The ROM's existing Chinese collections are represented mostly by North and Central China pieces, while most of the objects in the Tanenbaum Gift originated in China's South and Southwest.

The Near Eastern and European portions of the Tanenbaum collection included an exciting array of archaeologically significant cult objects, consisting primarily of bronze, pottery and stone figures. These artifacts represented diverse areas, with a large group from Syria, Mesopotamia, Turkey and the Balkans, in addition to items from Spain, Greece (the Cyclades), Egypt and Afghanistan.

Before any of the pieces could be integrated into existing exhibits, there was still work to be done authenticating and determining provenance of all the pieces. However, in the case of such a large group of artifacts, this is a process that could take years.

Rare Makara fish relief tile from the Tanenbaum Gift, one of only 23 such tiles known to exist.

The Tanenbaum Gift



The Tanenbaum Gift provided an opportunity to tell a story. In an effort to tap into the enthusiasm and excitement that already surrounded the arrival of these magnificent pieces, the ROM did something few large museums have the flexibility to do—we added another show to our already full exhibit schedule. Research on the pieces would indeed be done, but in a reversal of usual practice, this would take place after the objects were presented to the public rather than before. (Some objects were eventually found not to be authentic, and research on the collection continues.)

ROM staff quickly rose to the challenge of exhibiting the Tanenbaum Gift. With an opening date set for April 21, 2001, the approach was to package the story of the gift as quickly and as simply as possible. From this approach sprang the "just uncrated" theme, using the idea of packing crates themselves to convey how recently the artifacts had arrived.

Between November and April, curators, collections staff and preparators worked tirelessly to prepare over 1,000 objects for public viewing. With all the other exhibition areas of the Museum booked long before, the *Just Uncrated: Masterpieces from the Tanenbaum Gift* exhibit was displayed in three areas of the ROM: the Chinese objects in the Herman Herzog Levy Gallery and the Louise Hawley Stone Court, both located among the Asian galleries on the main level of the Museum, and the Near Eastern and European objects in the Mediterranean World Feature Exhibition Space, on the Museum's third floor.

As Dr. Ed Keall, Head of the ROM's Department of Near Eastern and Asian Civilizations noted, "Prior to the Tanenbaum Gift, neither the ROM nor any other institution in Canada had such fine examples of these archaeological pieces in their collections." ROM staff feel lucky and proud to have them.

Camel with rider, Tang Dynasty, seventh and eighth century AD, and pottery eternity lamp, both from the Tanenbaum Gift.

Message from the Vice-President, Collections and Research

The ROM is more than just a place to exhibit artifacts; it is also a leader in collections-based research on cultural and natural diversity. ROM scientists and curators conduct research both here in Ontario and around the globe. ROM researchers study diverse topics, ranging from the oldest known rocks on Earth, exposed in Canada's North, to imported manufactured goods in early Canada. ROM staff also travel to faraway places to explore traces of ancient civilizations or study rare species of animals and plants. All this is done to learn more about the world around us. Taken together, these efforts help the Museum maintain its high-profile presence in collections-based research and further enrich its collections.

Recent activities at the ROM include the hiring of a new Curator for Canadian Decorative Arts, Ross Fox, who assumed his duties in February 2001. Along with his colleague Arlene Gehmacher, he will revitalize the Museum's efforts to collect Canada's rich cultural patrimony and make it accessible to all our audiences. Recently, the search for a Curator of South Asian Civilizations was successfully concluded, and during the next fiscal year, three additional curatorial searches in the study of fungi or mycology, European decorative arts and ancient Near Eastern studies will get underway.

The undisputed highlight among our many donations and acquisitions during the past year was the splendid gift of some 1,800 objects of Chinese, Near Eastern, and European art and artifacts from long-time ROM benefactors Joey and Toby Tanenbaum. This donation will especially enrich the Museum's world-renowned collections of Chinese art and archaeological material.

Another remarkable addition to the Museum's holdings is the Charles Key Collection of Canadian Minerals. It was purchased with generous support from the Louise Hawley Stone Charitable Trust. This collection features many minerals, often represented by unique examples, mostly from now inaccessible localities in Quebec. With this acquisition, our collection of Canadian minerals has become the finest of its kind.

There is much anticipation and excitement among staff now that the Royal Ontario Museum has embarked on the Master Plan. This will aid in realizing our long-standing dreams to put on public display much more of our remarkably diverse and rich collections.

Hans-Dieter Sues, Vice-President, Collections and Research

Collections, Research and Acquisitions

Research Highlights

During the summer of 2000, ROM researchers Dr. Krzysztof Grzymski, Senior Curator, Egypt and Nubia, and Dr. Julie Anderson, ROM Research Associate, continued their work in Sudan, a location studied by ROM researchers for almost 25 years. By designating the ROM's work as an official activity of the United Nations' Decade for Cultural Development, UNESCO has recognized the Museum's contribution in discovering and preserving Sudan's world heritage monuments, structures and sites that are increasingly threatened by ongoing modernization and development. The ROM's latest findings reveal that many Amun temples may still lie hidden in unexcavated ruin beneath the shifting sands of the Nubian Desert. These temples may someday reveal new insights into the ancient Nubian civilization and its worship of Amun.

March 2001 saw a small ROM expedition tackle a complex set of cultural and environmental issues under the umbrella of the long-standing archaeological program in Yemen led by Dr. Ed Keall, Head of the ROM's Department of Near Eastern and Asian Civilizations. Study of the painted rock-shelter of al-Mastur revealed some 150 metres of rock face that has been used for finger painting human and animal figures, schematic devices and symbols in red paint. Excavations beneath the paintings produced microlithic stone tools that belong to the Epipaleolithic tradition of technology (from before 6000 BC). Circumstantial evidence suggests that the lithics and the paintings belong together.

Further studies will look for more precise parallels, for clues as to their date. An interview with Ed Keall and footage taken of the painted rock-shelter during the recent field expedition aired on the Discovery Channel program *Science News*, on May 8, 2001.

In April of this year, a team of four people, including the ROM's Senior Curator of Islamic Art, Lisa Golombek, went to Kirman, in the southeastern part of Iran, to begin researching the movement from superior but small production of very fine vessels and tiles to mass-produced wares of varying quality.

And in June 2001, Chen Shen, Associate Curator, Bishop White Curatorship of Far Eastern Art, was in Shandong province in China to conduct a survey looking for archaeological sites that used microblade techniques, a prehistoric technology. The study of microblade techniques revealed that early hunter-gatherers of both northeastern Asia and northwestern North America used this method. This was the second year of a research project supported by a grant from the Social Sciences and Humanities Research Council of Canada.

Research on the natural history side of the Museum included Allan Baker and Oliver Haddrath's examination of the complete

Dr. K. A. (Chris) Grzymski in front of the main altar in the Temple of Amun at Meroe, Sudan.

evolutionary tree of ratites—large flightless birds such as the ostrich and the emu and some ancient species such as moas—to show how they are related to one another, and the point in time at which each bird branched off the tree. Using DNA extracted from bone fragments several thousand years old, Baker and Haddrath were able to establish conclusively the relationships of moas to other ratite birds. Their research also showed a correlation between continental drift and the particular location of many of the species.

Research also continued in British Columbia's Burgess Shale. Two months of excavation below the classic Burgess Shale quarry on Mount Wapta, British Columbia, in July and August 2000 was led by Dr. Desmond Collins, Senior Curator in Paleobiology. He and his ROM crew discovered over 3,000 extraordinary fossil specimens. This excavation brought to a close 18 field seasons of reconnaissance and fossil collection from new and old Burgess Shale sites in Yoho and Kootenay National Parks, which had been taking place over the last 25 years. Parks Canada gave permission and some financial support. The National Geographic Society funded 10 excavation seasons beginning in 1990.

Burgess Shale fossils give us our best view of the first animals on Earth living in the world's oceans 505 million years ago. The collections at the ROM, held as an official Parks Canada repository, are the most comprehensive ever collected. Research on them has already revealed the world's first monster predator, the dinocarid (terrible crab) *Anomalocaris.* A display of three Burgess Shale communities was opened in the ROM in November 2000. Life-size models of five of these prehistoric animals have now been produced for sale by the ROM.

Major Gifts

In addition to the Tanenbaum Gift, the Museum received a number of other significant artifacts. The ROM's First Nations collections

(Left) This Burgess Shale specimen, Anomalocaris canadensis, *had large grasping claws and a mouth full of radiating teeth.*

(Right) This southern cassowary, a native of Papua New Guinea and Northern Australia, is just one example studied by ROM researchers to understand how large, flightless birds known as ratites developed.

were enhanced by a gift from Dr. Bernhard Cinader, a recognized authority on First Nations art, who left his collection to the ROM. This bequest such as over 600 contemporary works such as paintings, drawings, prints, sculpture, ceramics, textiles and silver, quill and bead work, and provides invaluable information on the development of First Nations art in Canada in the latter half of the 20th century.

Louise Hawley Stone Charitable Trust Acquisitions Fund

In April 1998, the late ROM benefactor Louise Hawley Stone bequeathed to the Museum a $45-million trust (now valued at $54-million), the largest bequest ever received by a Canadian cultural institution. The Louise Hawley Stone Charitable Trust supports the purchase of objects and the production of publications by the ROM.

By far the most notable acquisition made through the Louise Hawley Stone Charitable Trust during 2000/2001 was the Charles Key Canadian Mineral Collection. The best private collection of Canadian minerals in existence, the Key Collection contains several thousand top-quality specimens, of which more than 700 are the finest of their species ever found. This important acquisition makes the ROM's Mineral Collection the world's pre-eminent collection of Canadian minerals and will provide highly significant research material for years to come.

Other notable Stone Charitable Trust acquisitions last year included a superb *Pterodactylus* fossil from the Solnhofen limestones of southern Germany; a chair designed by Charles Rennie Mackintosh, one of the great modernist pioneers of 19th- and early 20th-century interior and decorative design; a near-complete ichthyosaur skeleton from the Lower Jurassic, Golden Cap, Dorset, England; and a rare Safavid underglaze and slip-painted pottery dish from Persia.

Prehnite crystals from the Jeffrey Mine, Quebec, part of the Charles Key Canadian Mineral Collection.

Success Through Diversity—Exhibitions and Programming

The ROM is known for consistently staging exhibits hallmarked by their diversity and relevance to their audience. Fiscal year 2000/2001 was no exception.

The year started as the previous one had ended, with the continuation of the exhibit *The Arts of the Sikh Kingdoms.* Organized by the Victoria and Albert Museum, London, the exhibit was presented with the support of the Sikh Foundation and was extremely popular with the Sikh community, helping draw more than 150,000 people to this beautiful show. The success of the Sikh exhibit built upon the record attendance achieved by the ROM's earlier major exhibition, *Egyptian Arts in the Age of the Pyramids.* It also demonstrated the power of speaking to Canada's many different ethnocultural groups.

Also carrying over from the 1999/2000 exhibition schedule were *Silver: The Sterling Choice—Silver from the Norman and Marian Robertson Collection,* dealing with the history of eating, drinking and social activities from the 1600s to the mid- 1800s; *Growing Cultures,* an exhibition of photographer Vince Pietropaolo's work exploring Toronto's diverse multicultural identity through gardening traditions from around the world; *Ancient Cyprus: A Selection of Pottery and Sculpture; Decorative Arts in the Art Deco Style from the Collection of Bernard and Sylvia Ostry;* and *Káxḷáya ʼGvìḷás: An Exhibit of Heiltsuk Art and Culture,* an exhibition of stunning Heiltsuk masks, carved figures, musical instruments, jewellery, fishing gear and tools.

New exhibits offered a wide spectrum of subjects, from nature to art to science. *Paul Kane: Land Study, Studio View* presented the fourth and final instalment in the exhibit *Wilderness to Studio: Four Views of Paul Kane,* examining the role landscape has played in the Canadian psyche, mythology, emotion and arts. The Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection was refurbished, celebrating Jewish life and culture in Europe and North America in the 19th and 20th centuries. *Treasures of Japanese Art from the ROM's Collection* showcased Japanese paintings and woodblock prints from the 17th to 19th centuries from the ROM's Asian collections. *The Stone Age: Canadian Lithography from Its Beginnings* provided a lively overview of lithography's impact on Canadian culture. *Power for the People: Electricity Transforms Ontario* revealed the social history of electricity, its discovery and development, its applications to everyday life and its potential future uses. And *Image and Icon: The New Greek Photography 1975–1995* brought striking images of today's Greece to the ROM.

Another powerful new exhibition also strongly supported by the community was *Legacy in Gold: Scythian Treasures from Ancient Ukraine.* This breathtaking exhibit featured more than 170 works of art, mainly crafted in gold by the Scythian people, who lived on the Ukrainian steppes between the eighth century BC and the third century AD. Many of these extraordinary pieces were discovered only in recent decades and were

The Legacy in Gold *exhibition won kudos for providing information about the Scythian people and their lifestyle.*

travelling for the first time outside Ukraine. The exhibition included richly decorated jewellery, impressive armaments and exquisite decorative and ceremonial objects. A large part of *Legacy in Gold*'s success was also due to the added context offered during its run at the ROM. People came away with a very real sense of the paradoxical nature of the Scythians—rough, fierce warriors with a penchant for crafting and using exquisite gold objects.

This year's summer feature exhibition opened June 16 as *Gift of the Gods: The Art of Wine and Revelry.* This ROM-created show of more than 400 objects explored the history of wine, complemented by daily wine tastings, a theatrical performance and an on-site LCBO boutique.

Support from the community was intrinsic to the creation of the Christopher Ondaatje South Asian Gallery. Opening in November 2000, this new gallery showcased artifacts from the ROM's collections from the Indian subcontinent. Canada's first permanent South Asian gallery, its innovative design and display techniques express the unity and diversity of this unique region. The establishment of a permanent South Asian presence at the ROM was made possible by a $1-million donation from noted businessman and philanthropist Christopher Ondaatje and a matching contribution raised by the South Asian advisory committee and the South Asian community.

Complementing the ROM's exhibits were its equally diverse public programs. The phenomenally popular ROM Friday Nights program continued to be an amazing success story, drawing people of all ages, backgrounds and cultures to the Museum in droves. Of the 40 Friday Nights held at the Museum last year, St. Patrick's Friday was by far the best attended, with 6,680 attendees. The Lion Dance Festival drew a crowd of 5,892, while 4,971 folks cha-chaed during Cinco de Mayo. In all, more than 125,000 people joined in Friday Night festivities at the ROM last year, and plans are already underway to represent

Buddhist monks create a sand mandala as part of Tibetan Friday Night.

even more communities including Colombian, Taiwanese, Danish, Italian, Cuban, Indonesian and Ethiopian, during the 2001/2002 *Friday Nights* schedule. The ROM is also delighted by the Bell Canada sponsorship for ROM Friday Nights over the next three years.

ROMLife programs continued to draw an even larger audience as well. Almost 7,700 people registered for programs including lectures on ancient silver and gold and the arts of China's last dynasty; an afternoon with Roberta Bondar and an evening with Robert Bateman; specially planned get-togethers for singles; courses on Chinese herbal medicine, Egyptian belly dancing and yoga in the galleries; and family-oriented sessions to dig for dinosaurs or get acquainted with nature's nightlife—just to name a few. Next year, the ROM intends to offer even more programming including Sixteen Sundays, on Sunday afternoons beginning in January 2001, and ROM Wednesdays, intended especially for seniors.

A large part of programming activity is also devoted to the ROM's educational activities. Last year, over 150,000 schoolchildren came to the Museum. More than 56,000 children visited from Toronto-area schools, 83,000 children came to the ROM from outside the Greater Toronto Area, and 12,000 visited from outside Ontario.

The ROM also worked to provide a presence across the province through its Outreach Services. Last year, more than 420,000 people in over 160 cities and towns throughout Ontario viewed Outreach's travelling exhibits and school resource cases. In distributing these materials, Outreach Services partnered with 255 different local host organizations ranging from individual schools, boards of education, libraries, provincial parks and local museums to shopping malls, fairs, hotels, business improvement associations, Boy Scouts and Girl Guides. Clearly, the ROM is at home not only in Toronto but everywhere in Ontario.

Panel from a marble sarcophagus, Rome AD 190–200, part of the Gift of the Gods *exhibition.*

The People's Museum—Master Plan as a Map to the Future

"The People's Museum." Truer words were never spoken when, on April 18, 2001, Premier Mike Harris addressed the audience gathered at the Annual Chairmen's Reception at the ROM.

The ROM truly offers an experience for everyone—youngsters digging for dinosaur bones in the Discovery Gallery, schoolchildren from around Ontario seeing first-hand popular exhibits such as the Bat Cave and the Egyptian Gallery and "virtual visitors" to the Museum, either by way of the ROM Web site and Discovery Channel programs or through travelling exhibits and school resource cases sent out to cities and towns throughout the province. People of all ethnocultural backgrounds, curious about the histories of Canada's First Peoples, Europe, Ancient Rome, Greece, Egypt, China or South Asia, aficionados of the decorative arts and textiles or young lovers enjoying the Gem Room—and perhaps receiving a marriage proposal. The opportunities for enlightenment and enjoyment at Canada's pre-eminent international Museum are endless.

With its broad dual mandates of natural history and human civilizations and its wide public appeal, the ROM has the ability to engage all the diverse ethnic communities that make up modern Canada. A museum of first rank, the ROM is the fifth-largest museum in North America by virtue of the volume and quality of its collections. Admired for its exhibits, its academic standing, its curators and its staff, the ROM is a treasure trove of five million beautiful and amazing objects, of which only a fraction are on display.

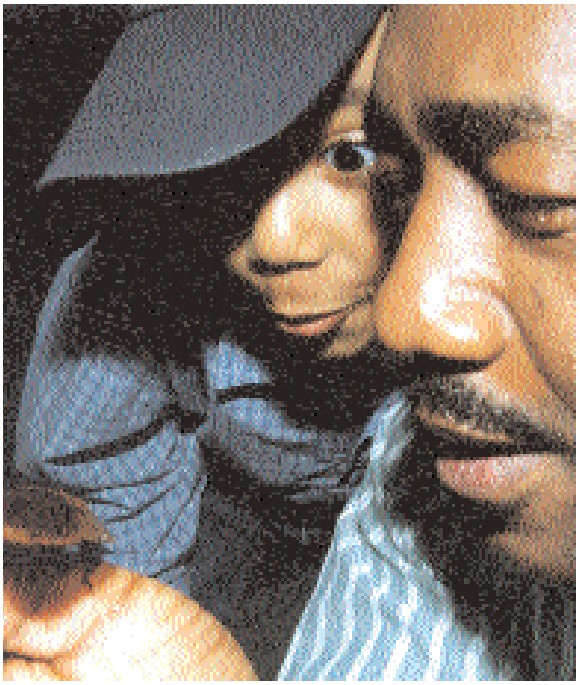
Situated at the corner of Queen's Park and Bloor Street West, the ROM is one of the great architectural landmarks in the City of Toronto, featuring two beautiful heritage buildings. Yet many of the splendid architectural attributes that made these buildings so distinctive at the time of construction—great soaring windows, natural light, vaulted ceilings and high, open spaces—are largely hidden from view. The restoration of these architectural elements, coupled with new construction and reconceived exhibits, provides a unique opportunity for major renewal at the Museum.

The time is ripe for a Renaissance at the ROM. A museum boom is occurring in Europe and the United States, and cultural tourism is expanding. So far, Toronto has not been part of this boom. We believe we can change this using a process not of renovation, but of transformation, through our Master Plan.

The Master Plan is a major capital transformation of the ROM, to be completed in three stages through 2006. The total cost is estimated at $200 million, and the ROM has asked the Ontario government for $50 million through its SuperBuild Fund. The remainder of the funds will be raised from other sources.

Romanesque arch above the ROM's main Queen's Park entrance.

The People's Museum

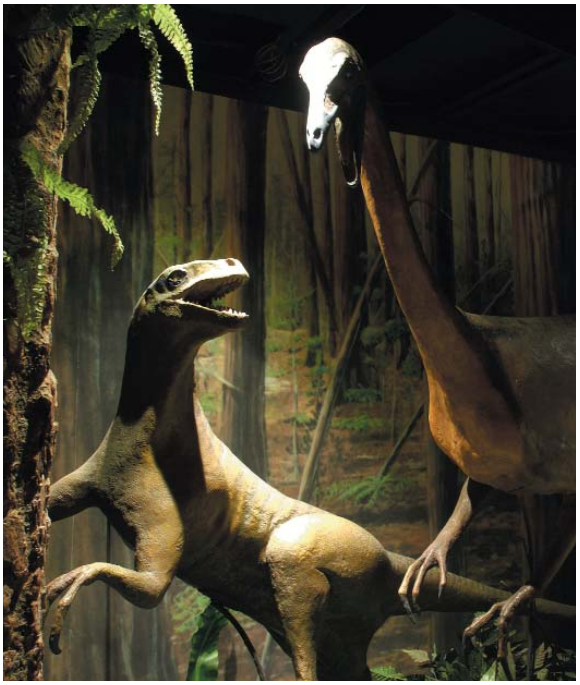


Highlights of Renaissance ROM Master Plan

- The main entrance will be moved from 100 Queen's Park to Bloor Street to accommodate more visitors and to improve access and circulation.
- Significantly more gallery space will be created within the ROM's current buildings. A much higher proportion of the Museum's collections will be put out for public view.
- The ROM's small Canadian gallery will be brought up from the basement to the main level and expanded to the full length of the Queen's Park wing, with emphasis on Canadian decorative arts, paintings and furniture. A significant new gallery of Canadian First Nations will be created on the main level. There will be brand new galleries on textiles and costumes, world indigenous peoples and musical instruments, along with many other treasures from the ROM's vaults.
- The heritage buildings of 1914 and 1933 will be retrieved in all their architectural glory, opening up the windows and removing the dropped ceilings to liberate the ROM's great gallery halls again.
- Major enhancements will be made to the 1982 terrace gallery building facing Bloor Street, and to public amenities within the ROM (restaurants, rest areas, program spaces, etc.).
- The planetarium site will be redeveloped in partnerships that enhance the ROM's attractiveness and improve its facilities. The Museum subway station will open directly into the concourse level of the ROM, facilitating access to the University of Toronto and the Royal Conservatory of Music.
- The ROM will cooperate with its neighbours (including the Art Gallery of Ontario, the Royal Conservatory of Music, the Bata Shoe Museum, the Gardiner Museum of Ceramic Art, and the Textile Museum) in the establishment of a Toronto "Museum Arts District."

A process of transformation at the ROM will benefit Toronto residents and visitors. Equally important, it will touch people in far-flung Ontario communities through enhancements to the ROM's already well-known Outreach Services, which support the Province's commitment to educational opportunities for schoolchildren and adults. Last year alone, ROM travelling exhibits and school cases were viewed by

The ROM inspires awe and wonder in people of all ages, exposing them to the worlds of natural history and art and archaeology.



almost half a million people in cities and towns throughout the province, including the popular Dinosaur Museumobile, the Travelling StarLab and cases covering a range of subjects including earth sciences, life sciences, history, social studies, visual arts and language arts. A key component of the Master Plan is its commitment to include even more Ontario residents in the variety of experiences the ROM offers.

The ROM's application to SuperBuild was submitted on April 11, 2001. Feedback from conversations and meetings held with key SuperBuild players, politicians and government officials has been extremely positive. The ROM's application is reportedly seen as a true SuperBuild project that emphasizes renewal for the city, less reliance on government and enhanced economic self-sufficiency.

On June 27, 2001, the ROM took a major step forward in realizing the Master Plan vision when advertisements appeared in *The New York Times* and *The Globe and Mail* seeking expressions of interest from architectural firms around the world. Twelve firms will be selected for phase two of the search and three finalists will be asked to produce more detailed drawings and a model for public presentations in January. Throughout this process, we are committed to public participation and reaction to the options and visions that emerge.

An architectural selection committee to complement this process will be composed of four ROM Board Trustees, one Director from the ROM Foundation Board, three members at large and the ROM President & CEO. The committee will make its recommendation for a project architect to the Board of Trustees in late January 2002.

This Renaissance of the ROM will be a complex task, one that requires support from all parts of the museum community, including curators, staff, donors, supporters, neighbours and all three levels of government. Strategic alliances with a number of partners will be a critical part of the equation.

Renaissance ROM has been designed to enhance the quality of life for people both in Toronto and throughout Ontario. A transformed Museum will attract visitors to Ontario and support the Province's planned process of renewal for Ontario cities. This truly is the time to introduce new ideas and a new vision for the ROM. The status quo is not an option.

The Travelling StarLab exhibit (left) and the Dinosaur Museumobile (right) are two examples of ROM exhibits that reach people in their own Ontario city or town, an activity the Master Plan is committed to enhancing.

Institute of Contemporary Culture

The ROM's Institute of Contemporary Culture (ICC), a distinct programming body within the Museum since 1989, was established with a $1-million endowment from the Roloff Beny Estate to pursue the study and collecting of contemporary culture, as a way of understanding and complementing the past. Through the ICC, the cutting edge of society and culture—contemporary arts and design, technology, architecture, photography, film, music, urbanism and social values—has been explored and evaluated.

This past year, shows such as *The Pritzker Architecture Prize* retrospective and Roberta Bondar's photography exhibit, *Passionate Vision: Intimate Portraits of Canada's National Parks*, presented different explorations of these themes to very receptive audiences. In April, renowned Canadian artist Spring Hurlbut staged an original art installation drawing primarily from the ROM's own collections. *The Final Sleep/Le Dernier Sommeil* presented a commentary on the immortality achieved by disparate objects by virtue of their conservation in the Museum's collections. *The Final Sleep* challenged viewers to confront perceptions about the objects a museum chooses to collect and display. An overlying message was one of equality—in the absence of life, all things are equal in repose.

As another method of examining the contemporary world around us, the ICC kicked off an architecture lecture series, Architecture Rampant: Conversations with the World's Great Practitioners. The first lecture, held in May, was presented by Peter Ellis of Skidmore Owings & Merrill of Chicago. Ellis has designed a number of signature buildings throughout the world, including the AT&T Corporate Center/USG Building in Chicago and the Philips Centre in Amsterdam. The second lecture in the series featured Gilles Saucier of Saucier + Perrotte Architectes of Montreal, whose work has concentrated on cultural buildings in the evolving, contemporary city.

Both lectures were completely sold out, a testament to the desire for information and dialogue about the past, present and future of architecture. The series continues into the fall of 2001 and beyond.

The ICC has generated provocative and unpredictable programming for more than 10 years, but there is even greater potential to be explored. The goal for the future of the ICC is to strengthen its ability in bringing together creative people fascinated with how our culture is unfolding, who play leading roles in its evolution and who take part in brilliant programming with the support of ROM staff.

Plans to expand the ICC's operating budget will bring a new CEO and strengthen its curatorial and marketing capacities. And a process of overall renewal will allow the ICC to create a broad network of supporters and partners, generate new initiatives and build a wide public following for intelligent and creative programming.

The Final Sleep/Le Dernier Sommeil, *an exhibition by Spring Hurlbut, opened in the ICC in April 2001.*

Message from the Chairman of the ROM Foundation Board of Directors

ROM Foundation

On September 12, 2000, the ROM Foundation had the privilege of hosting a reception for our most valued donors and volunteers to meet the newly appointed ROM President & CEO, William Thorsell. The aspirations and visions of the new CEO impressed this group of dedicated ROM devotees in a very significant way. It was clear that the seeds of a new Royal Ontario Museum were being planted.

Since then, enthusiasm and excitement has continued to mount. William Thorsell has infused his audiences with the same passion and zeal he feels for the Museum. He believes that the ROM is a remarkable public institution that can accomplish great things by enriching our lives with a special kind of knowledge and experience. That kind of institution needs a presence that will define and express the greatness of our city, region and country. The ROM Foundation agrees and is preparing to assist in that transformation.

The Foundation is reaching out to many communities, whose cultures are so abundantly represented in the ROM's massive collections, to establish new relationships. At the same time, old relationships continue to be nurtured in an atmosphere that values friendships and commitments. The formation of the ROM Foundation

Frank Potter, Chairman of the ROM Foundation, in the Gift of the Gods *exhibition.*

Board of Governors, with long-time supporters Elizabeth Samuel and Ken Harrigan as Co-Chairs, welcomes back old friends to serve as ambassadors, advocates and advisers. This group, selected for their outstanding commitment to leadership and volunteerism and for their support of the ROM, are ready to advance the objectives of the ROM Foundation, to support our programs and to assist in developing wider recognition for the Museum and the constituencies and communities it serves.

Some relationships reflect both new and old associations. When ROM Foundation Director James Temerty of Northland Power stepped forward to sponsor the exhibition *Legacy in Gold: Treasures from Ancient Ukraine,* he did so as a long-time ROM supporter and he introduced the Museum to the Ukrainian-Canadian community. This vibrant community helped produce one of the most exciting and well-attended opening celebrations ever seen at the Royal Ontario Museum. The *Legacy in Gold* exhibition surpassed all expectations in attendance and appeal. In response to advice from the Ukrainian-Canadian community, extraordinary efforts were made by the ROM's curatorial and design staff to bring Scythian history into focus and to elaborate on the artifacts in a way that provided context to the objects and strengthened the experience.

Another new gallery with strong community support opened in November 2000. The innovative Christopher Ondaatje South Asian Gallery focuses on the diverse cultures of South Asians.

Other highlights included the moving dedication ceremony which opened the Jewish ritual objects donated for display in the Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection, and the support of Don and Gretchen Ross for *Paul Kane: Land Study, Studio View,* an exhibition that examined a very specific European view of colonial Canada.

In June, the Museum opened *Gift of the Gods: The Art of Wine and Revelry,* sponsored by AGF Management Ltd., whose slogan—"What are you doing after work?"—is something we all can relate to. Jackson-Triggs Vintners and the LCBO joined with AGF in an innovative relationship that complemented the profile of the exhibit.

The ROM is also proud to reach out to all Ontario. The Dinosaur Museumobile, sponsored by Canadian Tire Corporation Limited, is just one of the ways the expertise of the ROM's research staff and our extensive collections can bring a new world of wonder to the people of the province.

The ROM is a home away from home for the many cultures that make up Ontario. Our diverse communities deserve meaningful and rewarding experiences at the ROM. Our marvellous collections need space and context in order to speak successfully to those communities. For that to happen, the physical space of the Museum must be revitalized.

This will come to pass through an ambitious capital campaign and the commitment of the many friends of the Royal Ontario Museum. With that commitment, the ROM Foundation is ready to embrace this challenge and is building a strong base of patrons and volunteers who can make the vision a reality.

Frank Potter, Chairman of the ROM Foundation Board of Directors

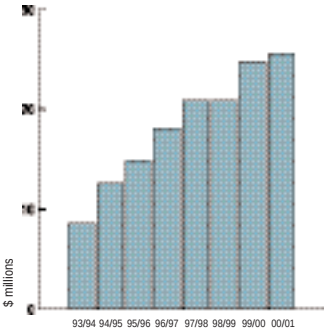
Message from the President and Executive Director of the ROM Foundation

Looking back over the past fiscal year, two dominant themes emerge from the Foundation's activities. The first is a strong indication that our concentration on donor relations and stewardship is proving successful. We have built upon the Museum's donor base, bringing many past donors back into warmer, more supportive relationships with the ROM. The spirit of this work was captured in the work of a Donor Relations and Recognition Task Force, chaired by Nicky Eaton and comprising Directors, donor representatives and senior ROM staff. The resulting Donor Relations and Recognition Policy holds as its highest guiding principle this belief: "The Royal Ontario Museum will continue to honour its rich history of philanthropy by giving prominent and enduring recognition to those donors whose significant contributions have shaped the growth and continued success of this institution. In so doing, the ROM will endeavour to foster a warm, appreciative donor environment, including past and present donors whose recognition should be maintained as a permanent feature of the Museum."

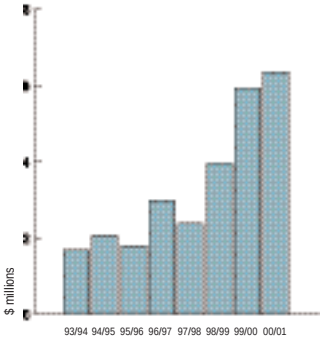
The Task Force also completed an evaluation of all donor relations and agreements, and produced a strong set of guidelines that preserve the history and traditions of philanthropy at the ROM, while preparing the Museum's supporters for the coming capital campaign for the Master Plan.

The impact of this strategy was brought home recently when one long-time supporter of the Museum noted that never in 40 years of association with the Museum had she felt more valued or felt that her involvement mattered more.

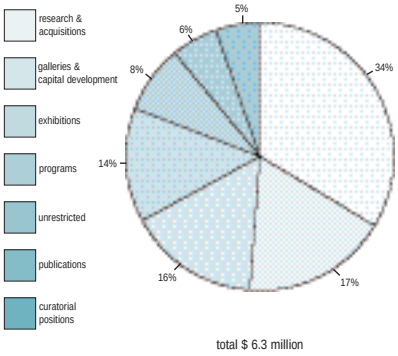
David Palmer, President and Executive Director, ROM Foundation, in the Gift of the Gods *exhibition.*



growth in funds under ROM Foundation management



ROM Foundation annual contributions to the Museum



allocation of Foundation grant to Museum—2000/2001

Several other activities have contributed positively to this result, most notably the appointment of ROM President & CEO William Thorsell, who has engaged and excited many constituents with a strong and focused vision for the redevelopment of the ROM.

As well, a busy schedule of events and cultivation activities in textiles, mineralogy, anthropology and other areas, along with strong and generous support from Directors and friends of the Foundation, is engaging many new prospective donors. As a result, we are building that critical base of support necessary to sustain the Museum through the next five years.

Finally, we are pleased to report on our continuing successful track record of engaging and working with the diverse communities of Ontario, including the South Asian community, through the launch of the Christopher Ondaatje South Asian Gallery, the Ukrainian community, through the very successful fundraising for the *Legacy in Gold* exhibit under Foundation Director Jim Temerty's leadership and through our initial discussions with the Japanese and Greek communities.

The second major theme of the fiscal year points to our increased capacity to raise funds within each of the Foundation's major programs. Last year, the Foundation had a very strong year, with over $11 million in total revenues, showing strong gains in donor events, planned giving, annual giving and membership.

We are, as always, strengthened and gratified by the continuing support of our volunteers, advisers and supporters, whose dedication, commitment and time contribute invaluably to our success each year.

David Palmer

David Palmer, President and Executive Director, ROM Foundation

Donors, Patrons, Sponsors

Major Gifts

The following donors are among the ROM's most generous supporters and have made a gift, bequest or pledge of $100,000–$999,999 in 2000/2001.

A. G. Leventis Foundation—Gallery of Cypriot Art

The Honourable Henry N. R. Jackman—The H. N. R. Jackman Collection of Toy Soldiers publication

Estate of Isabel Carey Warne—Unrestricted

Anonymous (4)

Special Gifts

The following donors made a gift, bequest, or pledge of $25,000–$99,999 in 2000/2001.

Estate of Ypres Margaret Teewiss—Archaeology and Mineralogy

Patrick and Barbara Keenan—Gwendolyn Pritchard Fraser Endowment Fund

Ministry of Natural Resources—Ontario Tallgrass Prairies exhibit in the Hands-On Biodiversity Gallery and the Species at Risk Web site

RBC Dominion Securities Inc., Chair of Mineralogy

Jan Shuckard, Programs

The Catherine & Maxwell Meighen Foundation, Unrestricted

Dr. Fred Weinberg & Mrs. Joy Cherry Weinberg, Dr. Fred Weinberg & Joy Cherry Weinberg Judaica Collection

Anonymous (1)

A Traditional Ukrainian Welcome. A member of the Arkan Dance Company offers bread at the Opening Gala Celebration of Legacy in Gold: Scythian Treasures from Ancient Ukraine.

Donors, Patrons, Sponsors

Lead Sponsors and Partners

The following organizations provided leadership support for Museum exhibitions, programs, and special events presented in 2000/2001.

AGF Management Ltd.,
Gift of the Gods: The Art of Wine and Revelry

Banrock Station Wetlands Foundation Canada,
Centre for Biodiversity and Conservation Biology

Bell Canada, ROM Friday Nights

Canadian Tire Corporation Limited,
Dinosaur Museumobile

Christie's Canada Inc.,
Decorative Arts in the Art Deco Style from the Collection of Bernard and Sylvia Ostry

Dofasco Inc.,
Hands-on Biodiversity Gallery

The Dominion of Canada General Insurance Company,
Discovery Gallery

Ideas Canada Foundation,
March Break 2001

Imperial Oil Charitable Foundation,
Summer Club at the ROM

Investors Group Inc.,
Roberta Bondar/*Passionate Vision: Intimate Portraits of Canada's National Parks*

The Henry N. R. Jackman Foundation,
Classic Fridays

Jackson-Triggs Vintners,
Gift of the Gods: The Art of Wine and Revelry

LCBO,
Gift of the Gods: The Art of Wine and Revelry

The Philip and Berthe Morton Foundation,
Saturday Morning Club

NCE Resources Group,
Through My Lens: An Evening with Eddie Adams

Northland Power Inc.,
Legacy in Gold: Scythian Treasures from Ancient Ukraine

Toyota Canada Inc.,
Tree Spirit: The Woodcuts of Naoko Matsubara - catalogue

TransCanada,
School Visits Program

Ukrainian Canadian Foundation of Taras Shevchenko,
Legacy in Gold: Scythian Treasures from Ancient Ukraine

Waterford Wedgwood Canada Inc.,
Decorative Arts in the Art Deco Style from the Collection of Bernard and Sylvia Ostry

Charles Trick and Ada Mary Currelly Society

The Currelly Society is named to honour the first director of the Royal Ontario Museum of Archaology, and his wife, and recognizes the generosity of those individuals who have planned a legacy to benefit the ROM through a bequest, gift of life insurance, or other deferred gift.

Miss Margaret Agar
Margaret L. Beckel *
Ms. Jane Cameron
Mona Campbell
Mr. Neil B. Cole
Dr. Blaine Currie
Dr. Doris Dohrenwend
Mrs. Frederica Fleming
Mr. & Mrs. George & Constance Gale
Mrs. Janet Genest
Mr. Edwin A. Goodman & Mrs. Joan Thompson
Mrs. Susan Greenberg
Mr. Anthony & Kathleen Griffin
H. Donald Guthrie, Q.C. *
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Hilary V. Nicholls
Mr. & Mrs. Frank Potter
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Mrs. Flavia C. Redelmeier
Ms. Dora Rempel
Mrs. Elizabeth Rhind
Ms. Virginia Sawyer *
Mrs. E. Seale
Ms. Marie T. St. Michael *
Miss Enid Thornton
Mr. Harold. M. Turner *
Dr. & Mrs. Glenn B. Wiggins
Anonymous (2)
*New Members

Estates

The following estates contributed $1,000 or more during 2000/2001.

Estate of Edith Cosens
Estate of Vera D. Denty
Estate of Ypres Margaret Teewiss
Estate of Marjorie Shook

(Left) Stephens B. Lowden, Chairman, ROM Board of Trustees, The Hon. Helen Johns, former Ontario Minister of Citizenship, Culture and Recreation, Christopher Ondaatje, Frank Potter, Chairman, ROM Foundation Board of Directors, Pulin Chandaria, South Asia Advisory Committee and William Thorsell, President and CEO, ROM, at the official ribbon-cutting ceremony to open the Christopher Ondaatje South Asian Gallery.

(Right) Joey Tanenbaum, ROM Board of Trustees, and The Hon. Mike Harris, Premier of Ontario, at the Chairmen's Reception 2001 honouring the Joey and Toby Tanenbaum Gift.

Estate of Zelma Thomson Murphy
Estate of Helen Lazier
Estate of Miss Isabel Carey Warne

Royal Patrons' Circle

The Royal Patrons' Circle recognizes the Museum's most dedicated and generous donors whose gifts of $1,000 and above annually support the highest ongoing priorities of the ROM. The RPC includes individuals, corporations and foundations whose generosity in 2000–2001 contributed to the enhancement of the ROM's collections, research, exhibitions, and public programs.

Guarantor ($10,000 and above)

A.G. Leventis Foundation
AIM Funds Management Inc.
Ativ Ajmera & Samyag Ajmera
Mr. & Mrs. Michael Bannock
Bell Canada
Mr. Suresh & Mrs. Nutan Bhalla
Canadian Tire Corporation Limited
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Mr. & Mrs. Charles Bronfman
Ramesh Chotai & Family
Jack L. Cockwell
The Gerard & Earlaine Collins Foundation
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Indo-Canada Chamber of Commerce
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Dr. Kuldip Singh Kular & Mrs. Jaswant Kular
LCBO
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Robert & Sheila Masters
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Metro Label Company Ltd. & The Lal Family
Mr. Garfield Robert Mitchell
NCE Resources Group Inc.
Northland Power Inc.
RBC Dominion Securities Inc.
ROM Reproductions Shop
Sentry Select Capital Corp.
Jan Shuckard
Mr. Andrew M. Stewart
Joey & Toby Tanenbaum
The Catherine & Maxwell Meighen Foundation
The CIT Group
The Dominion of Canada General Insurance Company
The Philip & Berthe Morton Foundation
Tomintoul Investments Limited
Ukrainian Canadian Foundation of Taras Shevchenko
Dr. Fred Weinberg & Mrs. Joy Cherry Weinberg
Mr. Emanuel Weiner
Donald & Sally Wright
Anonymous (3)

Fellow ($5,000-9,999)

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David & Torunn Banks
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Daniel & Suzanne Cook
Dafina Holdings Limited
Marna Disbrow
Mr. & Mrs. John Driscoll
Roy & Ann Foss
Bob & Irene Gillespie
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Hindu Sabha Temple
Inco Limited
The Honourable Henry N.R. Jackman
Mr. & Mrs. Dinker Joshi
Khimasia Family Foundation
Dr. Naresh & Mrs. Poonam Kumar
Mr. Sabi & Mrs. Amrin Marwah
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Mr. & Mrs. Albert Milstein
The O'Hare Family
Mrs. John B. Pangman
Mr. & Mrs. Frank Potter
Mr. & Mrs. Jaswant S. Randhawa
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Scotiabank Group
Mr. Harmohan & Mrs. Avrin Sidhu
Dr. & Mrs. Michael D. Sopko
Sun Life Financial
The Edward Bronfman Family Foundation
The McColl-Early Foundation
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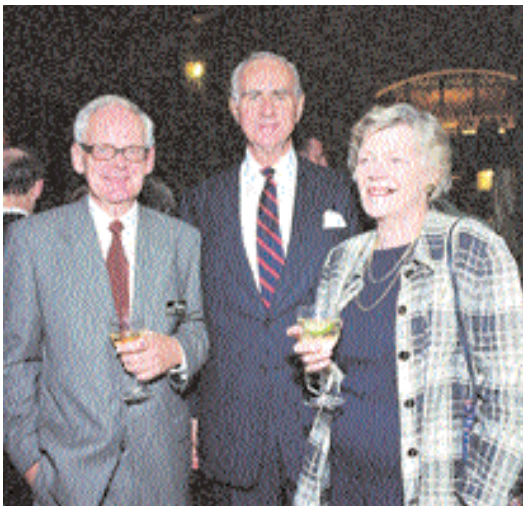

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(Right) The Hon. Hal Jackman, ROM Foundation Board of Governors, and Elizabeth Walter, Chair of the Friends of the Canadian Collections of the ROM, meeting William Thorsell as the newly appointed President & CEO of the ROM.

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(Left) Irene Gillespie and Robert Gillespie, ROM Board of Trustees, and Gold Patron Host and their guests Marie Andrée and Claude Couture at Fact? or Fiction? 2000.
(Right) The Hon. Edwin A. Goodman, ROM Foundation Board of Governors, and Jack Cockwell, ROM Chairman elect, at the Chairmen's Reception 2001.

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(Right) Laura and Ian Hope, Royal Patron Circle members, at Fact? or Fiction? 2000.

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(Left) Global Strategy guest, ROM curator Judith Eger and Robert Gillespie, ROM Board of Trustees and Gold Patron Host, at Fact? or Fiction? 2000.

(Right) Blake Goldring, CEO, AGF, presenting Sponsor of Gift of the Gods: The Art of Wine and Revelry.

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(Left) Ira Gluskin, Roz and Dr. Ralph Halbert and Anne Dubin at the Chairmen's Reception 2001.

(Right) Barbara Goldring, Gloria Stewart and Ann Bell at Eddie Adams: Through the Lens.

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(Left) Vivian and Vlad Pilar with guests and Victoria Jackman at the Welcome Reception for William Thorsell, newly appointed President and CEO of the ROM.

(Right) Mr. Suichiro Ogino, Director of the Japan Foundation in Toronto and Mr. Yu Takahashi, former Deputy Consul General of Japan, at the Treasures of Japanese Art *Reception and Tour.*

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René Lalique's "Bacchantes" vase was featured in Gift of the Gods: The Art of Wine and Revelry, *by Paul Denis, which accompanied the exhibition of the same name. Gift of F. N. G. Starr.*

Staff Publications

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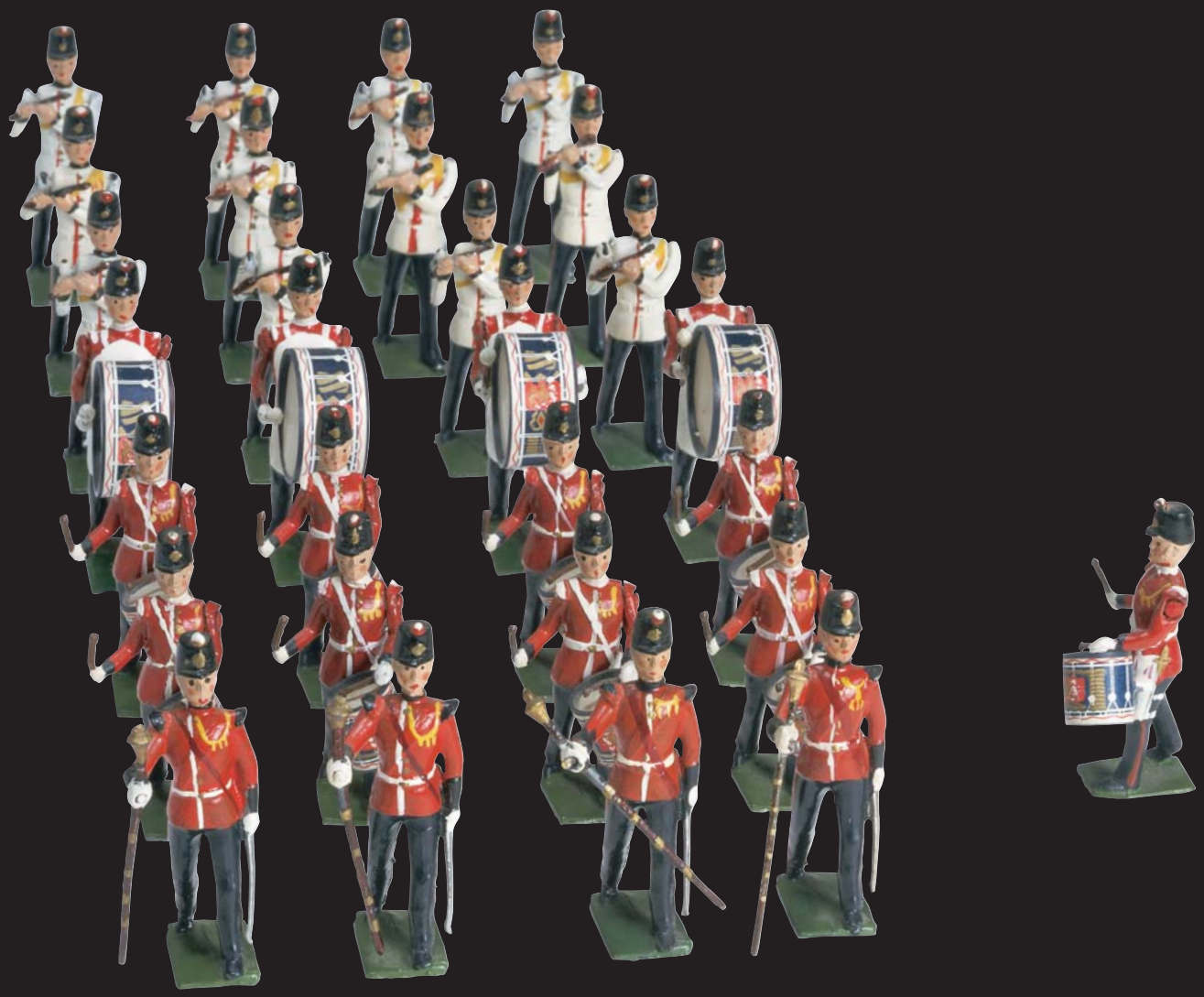


Financials

Auditors' Report

To the Trustees of The Royal Ontario Museum

We have audited the balance sheet of The Royal Ontario Museum as at June 30, 2001 and the statements of operations and changes in net assets (deficit) and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at June 30, 2001 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Toronto, Canada
August 3, 2001

Ernst + Young LLP
Chartered Accountants

The Royal Ontario Museum
(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

BALANCE SHEET • AS AT JUNE 30

	2001	2000
	(in thousands of dollars)	
Assets		
Current		
Cash and short-term investments (note 4)	5	2,313
Due from The Royal Ontario Museum Foundation (note 13)	1,265	1,055
Other accounts receivable	1,361	1,540
Inventories	526	565
Deferred exhibition costs and other assets	833	570
Total current assets	3,990	6,043
Investments (note 4)	1,812	805
Deferred pension costs (note 14)	3,236	2,598
Capital assets, net (note 5)	53,153	54,712
Other assets	298	319
	62,489	64,477
Liabilities and Net Assets (Deficit)		
Current		
Accounts payable and accrued liabilities (note 14)	4,264	4,920
Deferred revenue (note 7)	4,695	4,407
Total current liabilities	8,959	9,327
Deferred capital contributions (note 8)	53,522	55,169
Net assets (deficit) (note 9)	8	(19)
	62,489	64,477

(See accompanying notes)

On behalf of the Board:

Steve Lowden, Trustee

Harriet Walker, Trustee

The Royal Ontario Museum

STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS (DEFICIT) • YEAR ENDED JUNE 30

	2001	2000
	See schedule	
	(in thousands of dollars)	
Revenues		
Grants (note 10)	24,233	25,076
Admission fees	3,559	4,977
Museum programs	1,994	1,973
Ancillary services	8,422	10,010
Investment income	110	71
Donations - Gifts in kind	1,084	2,629
Amortization of deferred capital contributions	4,022	4,021
Other	2,941	1,258
Total revenues	46,365	50,015
Expenses		
Curatorial and collection management	10,835	9,956
Building, security and visitor services	7,563	8,370
Ancillary services	6,694	7,707
General and administration	2,993	3,564
Education and public programs	2,141	2,430
Library and information services	1,966	2,138
Exhibition and gallery development	1,524	2,179
Marketing and public relations	1,699	1,515
Temporary exhibitions	3,080	3,428
Artifacts and specimens		
- Gifts in kind	1,084	2,629
- Purchased	1,370	1,116
Amortization of capital assets	4,169	4,174
Other	1,220	
Total expenses (note 11)	46,338	49,206
Excess of revenues over expenses for the year	27	809
Deficit, beginning of year (note 9)	(19)	(828)
Net assets (deficit), end of year (note 9)	8	(19)

(See accompanying notes)

The Royal Ontario Museum

STATEMENT OF CASH FLOWS • YEAR ENDED JUNE 30

	2001	2000
	(in thousands of dollars)	
OPERATING ACTIVITIES		
Excess of revenues over expenses for the year	27	809
Add (deduct) non-cash items		
Pension income	(638)	(158)
Amortization of capital assets	4,169	4,174
Deferred capital contributions recognized as income		(833)
Amortization of deferred capital contributions	(4,022)	(4,021)
	(464)	(29)
Changes in non-cash working capital balances related to operations		
Due from The Royal Ontario Museum Foundation	(210)	(795)
Other accounts receivable	179	(420)
Inventories	39	419
Deferred exhibition costs and other assets	(263)	(224)
Accounts payable and accrued liabilities	(656)	1,543
Deferred revenue	288	317
	(623)	840
Cash provided by (used in) operating activities	(1,087)	811
INVESTING AND FINANCING ACTIVITIES		
Purchase of capital assets	(2,610)	(1,828)
Sale (purchase) of other investments, net	(1,007)	1,150
Decrease in other assets	21	156
Contributions received for capital asset purchases	2,375	1,293
Cash provided by (used in) investing and financing activities	(1,221)	771
Net increase (decrease) in cash and short-term investments during the year	(2,308)	1,582
Cash and short-term investments, beginning of year	2,313	731
Cash and short-term investments, end of year	5	2,313

(See accompanying notes)

1. General

The Royal Ontario Museum (the "Museum") is a scheduled agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

2. Accounting change - employee future benefits

Effective July 1, 2000, the Museum adopted, on a prospective basis, the method of accounting for employee future benefits required by The Canadian Institute of Chartered Accountants' recommendations. Previously, costs for employee future benefits, other than pension, were expensed as incurred and pension cost obligations were discounted at the long term rate of return on net assets. In addition, experience gains and losses were amortized over the employee average remaining service life.

The transitional obligation for non-pension benefit plans of $3,151,000 as at July 1, 2000 will be amortized on a straight-line basis over the average remaining service period of active employees expected to receive benefits under the benefit plans (17 years). As a result of this change, employee benefits expense for fiscal 2001 increased by $438,000.

For the Museum's pension plan, the amortization schedules established in prior years have been consolidated under the accounting standards and there is a net pension transitional asset of $8,001,000 at July 1, 2000. This asset will be amortized over the expected average remaining service life of the active employees covered by the pension plan (13.5 years).

3. Summary of significant accounting policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

Revenue recognition

The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for capital assets are deferred and amortized over the life of the related capital asset. Endowment contributions are recognized as direct increases in net assets in the year in which they are received.

Investments

Investments are recorded at market value. Investment income consists of interest, dividends, realized gains (losses) and the net change in unrealized gains and losses.

Inventories

Inventories, which consist primarily of gift shop items held for sale, publications and supplies, are stated at the lower of average cost and net realizable value.

Deferred exhibitions and other costs

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

Employee benefit plans

The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees and expected health care costs. For the purpose of calculating the expected return on plan assets, those assets are valued at fair value.

The excess of the net actuarial gain (loss) over 10% of the greater of the benefit obligations and the fair value of the plan assets is amortized over the average remaining service period of active employees. The average remaining service period of the active employees covered by the pension plan is 13.5 years. The average remaining service period of the active employees covered by other retirement benefit plans is 17 years.

Capital assets

Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Major capital projects	5 to 10 years
Furniture and equipment	3 to 10 years

Artifacts and specimens

The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

Contributed materials and services

Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

4. Investments

Investments consist of the following:

	2001	2000
	(in thousands of dollars)	
Cash and short-term investments	1,590	2,832
Canadian bonds	200	255
Canadian preferred shares	24	24
Accrued interest	3	7
	1,817	3,118
Less amounts recognized as other investments	1,812	805
Cash and short-term investments	5	2,313

The amount ofinvestments classified as non-current represents the assets held for unspent deferred capital contributions [note 8].

5. Capital assets

[a] Capital assets consist of the following:

	2001		2000	
	Cost	Accumulated Amortization	Cost	Accumulated Amortization
	(in thousands of dollars)			
Building	54,912	27,373	54,912	25,996
Galleries	37,579	15,113	36,637	13,219
Major capital projects	10,023	8,319	9,597	7,567
Furniture and equipment	2,160	716	918	570
	104,674	51,521	102,064	47,352
Less accumulated amortization	51,521		47,352	
Net book value	53,153		54,712	

[b] The change in net book value of capital assets is due to the following:

	2001	2000
	(in thousands of dollars)	
Balance, beginning of year	54,712	57,058
Purchase of capital assets funded by restricted capital contributions	1,367	1,610
Purchase of capital assets funded internally	1,243	218
Amortization of capital assets	(4,169)	(4,174)
Balance, end of year	53,153	54,712

6. Artifacts and specimens

As at June 30, 2001, the collection consisted of approximately 5,951,000 artifacts and specimens. During the year, the Museum accessioned approximately 1,000 objects to its collections through the acquisition and purchase of artifacts.

7. Deferred revenue

Deferred revenue represents grants from government, corporations and The Royal Ontario Museum Foundation (the "Foundation") related primarily to next year's operations.

8. Deferred capital contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of capital contributions is recorded as revenue in the Statement of Operations and Changes in Net Assets. The changes in the deferred capital contributions balance are as follows:

	2001	2000
	(in thousands of dollars)	
Balance, beginning of year	55,169	58,730
Amortization of deferred capital contributions	(4,022)	(4,021)
Recognized as grant revenue	-	(833)
Restricted contributions received for capital asset purchases	2,375	1,293
Balance, end of year	53,522	55,169

At June 30, 2001, deferred capital contributions of $1,812,000 (2000 - $805,000) were received but not spent.

9. Net assets (deficit)

[a] The components of net assets (deficit) at June 30 are as follows:

	2001			
	Operating Deficit	Board Restricted	Invested in Capital Assets	Total
	(in thousands of dollars)			
Balance before adjustment for investment in capital assets	(1,028)	1,036	-	8
Operating funds invested in capital assets	(1,394)	-	1,394	-
Restricted funds invested in capital assets	-	(50)	50	-
Balance after adjustment for investment in capital assets	(2,422)	986	1,444	8

	2000			
	Operating Deficit	Board Restricted	Invested in Capital Assets	Total
	(in thousands of dollars)			
Balance before adjustment for investment in capital assets	(1,666)	1,647	-	(19)
Operating funds invested in capital assets	(293)	-	293	-
Restricted funds invested in capital assets	-	(55)	55	-
Balance after adjustment for investment in capital assets	(1,959)	1,592	348	(19)

[b] Changes in the components of net assets (deficit) at June 30 are as follows:

	2001				2000
	Operating Deficit	Board Restricted	Invested in Capital Assets	Total	Total
	(in thousands of dollars)				
Balance, beginning of year	(1,959)	1,592	348	(19)	(828)
Excess of revenues over expenses for the year	638	(611)	-	27	809
Net change in invested in capital assets	(1,101)	5	1,096	-	-
Balance, end of year	(2,422)	986	1,444	8	(19)

[c] The net assets invested in capital assets consist of the following:

	2001	2000
	(in thousands of dollars)	
Capital assets, net	53,153	54,712
Less amounts financed by deferred capital contributions	51,709	54,364
Balance, end of year	1,444	348

The net change in net assets invested in capital assets is calculated as follows:

	2001	2000
	(in thousands of dollars)	
Purchase of capital assets funded internally	1,243	218
Amortization of capital assets	(4,169)	(4,174)
Amortization of deferred capital contributions	4,022	4,021
Net change in net assets invested in capital assets	1,096	65

10. Grants

Grants consist of the following:

	2001	2000
	(in thousands of dollars)	
Province of Ontario -operating	18,518	18,708
-other	256	1,218
Government of Canada	88	207
The Royal Ontario Museum Foundation [note 13]	5,371	4,227
Corporations	-	716
	24,233	25,076

11. Expenses

Expenses are reported in the Statement of Operations and Changes in Net Assets (Deficit) on a functional basis. Expenses by category are as follows:

	2001	2000
	(in thousands of dollars)	
Salaries and benefits	22,344	23,260
Purchased goods and services	23,994	25,946
	46,338	49,206

12. Museum volunteers

During the year, Museum volunteers contributed approximately 86,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; world and local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, goes directly to support the Museum's activities. During the year ended June 30, 2001, the Museum volunteers contributed $70,000 (2000 - $80,000) to the Foundation for acquisition and research projects at the Museum. The ROM Reproductions Association contributed $75,000 (2000 - $75,000) to the Foundation for the purchase of artifacts and specimens.

13. The Royal Ontario Museum Foundation

The Foundation was incorporated on July 1, 1992 to co-ordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research and acquisitions.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. As at June 30, the fund balances of the Foundation are as follows:

	2001	2000
	(in thousands of dollars)	
Unrestricted funds	683	314
Restricted funds		
Available currently	4,037	5,867
Available at a future date	11,011	9,023
Internally restricted	-	113
	15,048	15,003
Endowment funds		
Externally restricted	7,676	7,378
Internally restricted	2,135	2,110
	9,811	9,488
	25,542	24,805

During the year, the Foundation granted $6,340,000 (2000 - $5,933,000) to the Museum. Of this amount $5,371,000 (2000- $4,277,000) was recorded as revenue and the balance was recorded as deferred revenue or deferred capital contributions.

During the year, the Museum sold property rights for $1,550,000 which is included in other revenues. Of this amount, $1,200,000 was transferred to the Foundation and is included in other expenses.

14. Employee benefits

The Museum has a defined pension benefit plan and other benefit plans that provide pension and other post-employment benefits to most of its employees. Details of these plans are summarized below.

The net (income) expense for the Museum's benefit plans is as follows:

	2001	2000
	(in thousands of dollars)	
Defined benefit plan	(600)	(142)
Other post-employment benefits	489	51
	(111)	(91)

Information about the Museum's pension and non-pension plans at June 30 is as follows:

	Pension	Non- Pension
	(in thousands of dollars)	
Accrued liabilities	43,710	3,327
Market value of assets	45,430	-
Surplus (deficit)	1,720	(3,327)
Unrecognized transitional (asset) obligation	(7,413)	2,954
Unrecognized actuarial (gain) loss	8,929	(66)
Balance sheet asset (obligation)	3,236	(439)

The obligation for non-pension plans is included in accounts payable and accrued liabilities.

The significant actuarial assumptions adopted in measuring the Museum's accrued benefit obligations are as follows:

	Pension	Non- Pension
Discount rate	7.0%	7.0%
Expected long-term rate of return on plan assets	7.5%	-
Rate of compensation increase	3.5%	-

For measurement purposes, an ultimate 4.5% annual rate of increase in the cost of medical and dental benefits was assumed.

Other information about the Museum's defined benefit plan is as follows:

	Pension		Non-Pension	
	2001	2000	**2001**	2000
	(in thousands of dollars)			
Employee contributions	635	555	-	-
Employer contributions	-	-	50	51
Benefits paid	1,867	1,689	50	51

15. Comparative financial statements

The comparative financial statements have been reclassified from statements previously presented to conform to the presentation of the 2001 financial statements.

Record of Employees' 2000 Salaries and Benefits (unaudited)

Name	Position	Salary Paid	Taxable Benefits
Rahimi, Dan	Director, Collections	$101,940.49	$290.81
Howlett, Jan	Exec. Dir., Visitor Experience	$100,840.45	$287.28
Peters, Joel	Exec. Dir., Marketing	$101,417.39	$288.60
Shaikoli, Al	Exec. Dir., Facilities	$101,940.49	$290.81
Graesser, William	Exec. Dir., Finance	$101,940.49	$290.81
Shoreman, Michael	Senior VP, Capital Projects	$158,415.86	$452.00
Hushion, Anthony	VP, Exhibits & New Media	$134,405.15	$383.40
Sues, Hans-Dieter	VP, Collections & Research	$128,686.10	$367.26
Beckel, Margaret	Chief Operating Officer	$186,751.76	$5,200.31
Barnett, Robert	VP, Cultural Innovations	$110,046.20	$314.95
Sharp, Lindsay	President & CEO	$265,064.17	$12,986.25

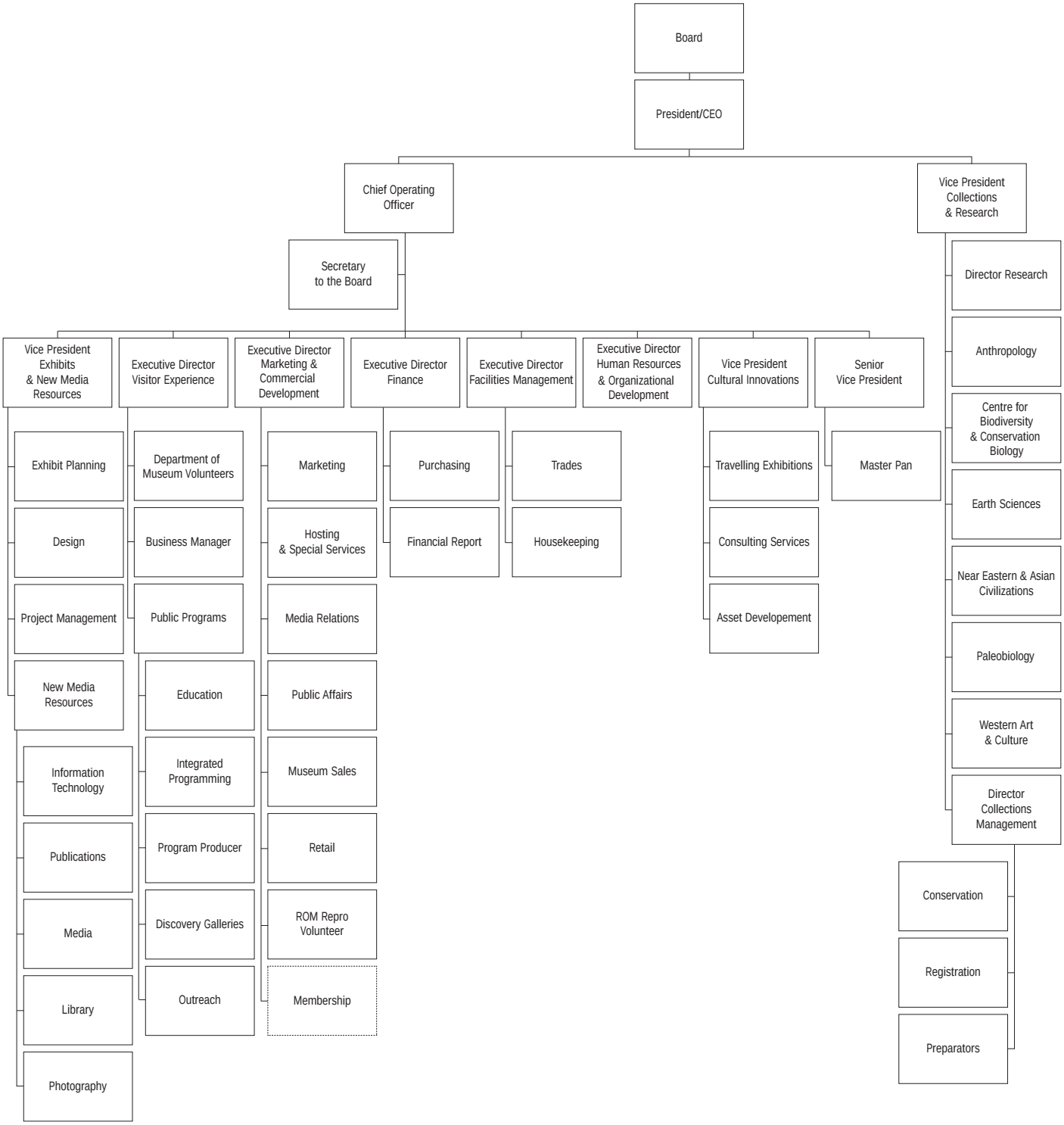
Prepared under the Public Sector Salary Disclosure Act, 1996

Royal Ontario Museum

Schedule of Operations by Fund

	2000–2001				1999–2000			
	Operating Fund	Restricted Fund	Capital Fund	Total Museum	Operating Fund	Restricted Fund	Capital Fund	Total Museum
Revenues								
Grants	21,357	2,876		24,233	21,481	3,595		25,076
Admission fees	3,559			3,559	4,977			4,977
Museum programs	1,994			1,994	1,973			1,973
Ancillary services	7,929	493		8,422	9,615	395		10,010
Investment income	108	2		110	26	45		71
Donations - Gifts in kind		1,084		1,084		2,629		2,629
Amortization of deferred capital contributions			4,022	4,022			4,021	4,021
Other	429	2,512		2,941	566	692		1,258
Total revenues	35,376	6,967	4,022	46,365	38,638	7,356	4,021	50,015
Expenses								
Curatorial and collections management	8,327	2,508		10,835	8,263	1,693		9,956
Building, security and visitor services	6,917	646		7,563	7,427	943		8,370
Ancillary services	6,008	686		6,694	7,224	483		7,707
General and administration	2,993			2,993	3,502	62		3,564
Education and public programs	2,129	12		2,141	2,424	6		2,430
Library and information systems	1,966			1,966	2,138			2,138
Exhibition and gallery development	1,524			1,524	2,179			2,179
Marketing and public relations	1,699			1,699	1,515			1,515
Temporary exhibitions	3,061	19		3,080	3,384	44		3,428
Other		1,220		1,220				
Artifacts and specimens								
- Gifts in kind		1,084		1,084		2,629		2,629
- Purchased		1,370		1,370		1,116		1,116
Amortization of capital assets	114	33	4,022	4,169	107	46	4,021	4,174
Total expenses	34,738	7,578	4,022	46,338	38,163	7,022	4,021	49,206
Excess (deficiency) of revenues over expenses for the year	638	(611)	-	27	475	334	-	809
Surplus (deficit), beginning of year	(1,666)	1,647	-	(19)	(2,141)	1,313	-	(828)
Surplus (deficit), end of year	(1,028)	1,036	-	8	(1,666)	1,647	-	(19)

Organizational Chart as of June 30, 2001



Cover images: Arrowheads for crossbow arrows, fourth and third century BC, and guardian figure, China, 7th century AD, from the Tanenbaum Gift.

Contributing photography: Francisco Alvarez, Brian Boyle, Oliver Haddrath, Alistair Hepburn, Jeffrey Speed Photography, Sandra Piller.

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